

# The idiomatic viewpoint of the European Folksongs

Computer Aided Solutions in Folksong Analysis<sup>1</sup>

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## 1. Purpose<sup>2</sup>

Why to split up folksongs? Folksongs are subdivided in smaller, plausible elements, the so-called 'phrases', to make comprehension of melodic courses und structures better and easier understood. The classification of theses phrases can be done independently from other structural and formal constituents of a whole folksong, for example, the form of the song, ending tones, number of phrases, etc.

In other words, the classification of a complete folksong always needs the consideration of all these components, but the selection of too many criteria can lead to confusion. The only exception: In regions like Hungary, which is very rich in folksongs, all structural and formal criteria can be considered, and these can lead to comprehensible and meaningful results, as shown by Bartok and Kodaly.

## 2. Preliminary Remarks

### 2.1 How to segment folksongs<sup>3</sup>

In accordance with formal principles in classical music theory the following folksong is divided in two equal parts, front part/last part (Vordersatz/Nachsatz)..

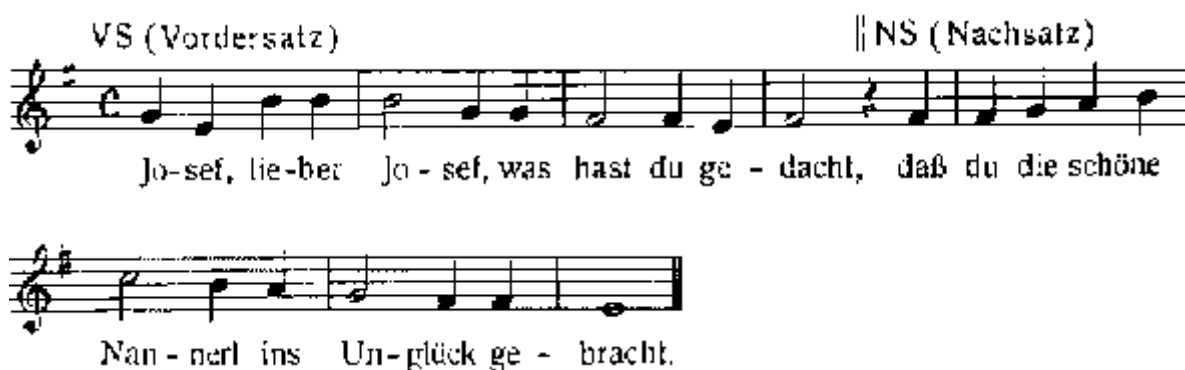


Figure 1

On the other hand, following the guidelines of modern ethnomusicology would partition this song into the four smallest possible logical segments.<sup>4</sup>

<sup>1</sup> SAGRILLO, Damien: Melodiegestalten im luxemburgischen Volkslied. Zur Anwendung computergestützter Verfahren im luxemburgischen Volkslied, in EthnoMusiCologne by Rüdiger Schumacher, Publisher- Holos, Bonn 1999, 2 vols., 350, 579 pages.

<sup>2</sup> Sagrillo, volume 1, p. 114-115

<sup>3</sup> Sagrillo, volume 1, p. 125-131

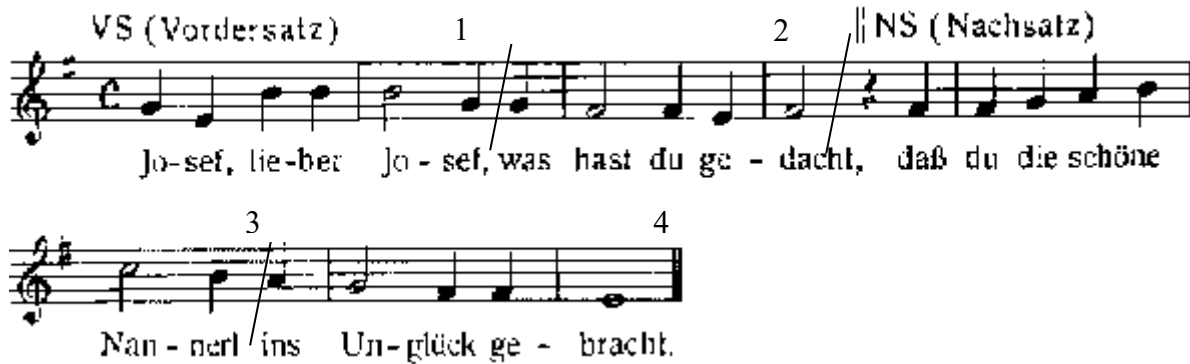


Figure 2

Exact rules for dividing a folksong into phrases of course do not exist. The folksongs codified in ESAC can be recorded by MIDI-keyboard or simply transformed manually in ASCII-format. In both cases dividing the entire folksong into phrases is obligatory. In case of doubt the textual structure could exceptionally be considered. The coded phrases are represented and manipulated with KEdit, which is an ASCII-compatible editor, with powerful sorting possibilities.

### 3. Methods of classifying folksong phrases using three steps

#### 3.1 Preparation, using the catalogue of the phrases of Luxembourgish folksongs

Volume 2 of the referenced work is the so-called catalogue of phrases of Luxembourgish folksongs. It is assembled manually, so that similar phrases are sorted together and groups of variants are formed. It exists in two forms as follows;

##### 3.1.1 The encoded form in ESAC/ASCII with the complete statistical and musical data<sup>5</sup>.

```
KEY[Nr2671 08 G 4/4 ] MEL[554 3_.34432 6_5_0 //
CUT[K1170 ^07] AM[05] ^2(2,6) K[05] KK[0501424] AK[346_]
TR[55433443265//] TN[54343265 ] \
```

KEY[	The identity of the phrase, with rhythm and key indications
MEL[	The melody of the phrase
CUT[	The identity of the entire folksong
AM[	The range and the lowest and highest tone
K[	The last tone
KK[	The contour code
AK[	The stressed tones
TR[	The melody tones, repeated, but without rhythmical digits
TN[	The melody tones, not repeated and without rhythmical digits

Figure 3

<sup>4</sup> STIEF, Wiegand (edit. et al.): Melodietypen des Deutschen Volksgesanges, Tutzing 1976-83, 4 vols, volume 2, page 7.

<sup>5</sup> Sagrillo, volume 1, p. 132-133

3.1.2 Refer to the catalogue, volume 2 of the reference books, for presentation in note form.

### 3.2 Draft Version using ESAC<sup>6</sup>

The Structure of the draft version, the phrases of the folksongs, the folksongs in their numerical order before sorting by KEdit.

Lied T0479	KEY[Nr2346	16	G 3/4 ]	MEL[-5_.1	1_-7_-6_-6_-6_-5_-5_	//
	KEY[Nr2347	16	G 3/4 ]	MEL[-5_.3	3_2_-6_-7_2_1_1_	//
	KEY[Nr2348	16	G 3/4 ]	MEL[-5_.1	1_-7_-7_-7_-7_-6_-5_-5_	//
	KEY[Nr2349	16	G 3/4 ]	MEL[-5_3	3_2_2_-6_-7_1_0_	//
	KEY[Nr2350	16	G 3/4 ]	MEL[-5_.1	1_-7_-7_-6_-6_-6_-5_-5_	//
	KEY[Nr2351	16	G 3/4 ]	MEL[-5_.3	3_2_2_-6_-7_1_0_	//
	KEY[Nr2352	16	G 3/4 ]	MEL[-5_.1	1_-7_-7_-6_-6_-6_-5_-5_	//
KEY[Nr2353	16	G 3/4 ]	MEL[-5_.3	3_2_2_-6_-7_1_0_	//	
Lied T0489	KEY[Nr2354	08	G 3/4 ]	MEL[5_+1_+1_7b65_6_7b_+1_5_0_	//	
	KEY[Nr2355	08	G 3/4 ]	MEL[7b_7b_+1_.55_6b_5_4_3b_	//	
	KEY[Nr2356	08	G 3/4 ]	MEL[3b_4_5_6b54_3b_2_1_	//	
Lied T0490	KEY[Nr2357	08	G 3/4 ]	MEL[3b_3b21_-.7b_3b45_0_	//	
	KEY[Nr2358	08	G 3/4 ]	MEL[4_6b54_.2_3b21_0_	//	
	KEY[Nr2359	08	G 3/4 ]	MEL[3b_3b21_-.7b_3b45_0_	//	
	KEY[Nr2360	08	G 3/4 ]	MEL[4_6b54_.2_3b21_0_	//	
	Lied K0083	KEY[Nr2361	08	G 4/4 ]	MEL[-5_1_1_1_1_1_3_2_1_2_0_	//
KEY[Nr2362		08	G 4/4 ]	MEL[-5-7_2_2_2_2_2_4_3_2_3_0_	//	
KEY[Nr2363		08	G 4/4 ]	MEL[5_5_3_3_3_3_5_5_	//	
KEY[Nr2364		08	G 4/4 ]	MEL[43_2_222_2_2_665_	//	
KEY[Nr2365		08	G 4/4 ]	MEL[3_1_5_5_4_3_0_	//	
Lied K0086	KEY[Nr2366	16	G 4/4 ]	MEL[-5_1_3_5_.6_5_.25_2_3_0_	//	
	KEY[Nr2367	16	G 4/4 ]	MEL[3_4_3_2_.2_2_2_3_2_1_0_	//	
	KEY[Nr2368	16	G 4/4 ]	MEL[-5_1_3_5_.6_5_.25_2_3_0_	//	
	KEY[Nr2369	16	G 4/4 ]	MEL[3_4_3_2_.2_2_4_3_2_1_0_	//	
	KEY[Nr2370	16	G 4/4 ]	MEL[3_3_3_3_.3_3_3_4_-7_1_0_	//	
	KEY[Nr2371	16	G 4/4 ]	MEL[1_1_6_6_.6_5_.25_2_3_0_	//	
	KEY[Nr2372	16	G 4/4 ]	MEL[3_4_3_2_.2_2_3_4_5_6_0_	//	
	KEY[Nr2373	16	G 4/4 ]	MEL[6_5_4_3_5_5_0_5_4#_5_7_.6_	//	
	KEY[Nr2374	16	G 4/4 ]	MEL[5_.64_.5_3_.0_	//	
	KEY[Nr2375	16	G 4/4 ]	MEL[1_2_(3_4_5_)6_.5_5_0_	//	
	KEY[Nr2376	16	G 4/4 ]	MEL[1_.3_3_2_1_.0_	//	
Lied K0087	KEY[Nr2377	08	G 4/4 ]	MEL[-512_3_.1-5432_3_1_0_	//	
	KEY[Nr2378	08	G 4/4 ]	MEL[351_2_.354-6-7_1_0_	//	
	KEY[Nr2379	08	G 4/4 ]	MEL[-512_3_.1-5432_3_1_0_	//	
	KEY[Nr2380	08	G 4/4 ]	MEL[351_2_.354-6-7_1_0_	//	
	KEY[Nr2381	08	G 4/4 ]	MEL[654#_5_.31654#_5_3_0_	//	
	KEY[Nr2382	08	G 4/4 ]	MEL[351_2_.354-6-7_1_0_	//	
	KEY[Nr2383	08	G 4/4 ]	MEL[654#_5_.31654#_5_3_0_	//	
	KEY[Nr2384	08	G 4/4 ]	MEL[351_2_.354-6-7_1_0_	//	
	KEY[Nr2385	08	G 4/4 ]	MEL[54#5_7_.6554-7_1_0_	//	

KEY[Nr – the numerical order of the phrase in the draft version

Figure 4

### 3.3 Computer-Aided, Numerical Sorting<sup>7</sup>

Folksong phrases are sorted by Kedit using the criteria of,

1. the range (AM = Ambitus)

<sup>6</sup> Sagrillo, volume 1, p. 133-134

<sup>7</sup> Sagrillo, volume 1, p. 134-135

2. the last tone (K = Kadenzton)
3. the contour code (KK = Konturkode), a code describing the melodic course of the phrase
4. the melody of the phrase (MEL)

1. MEL[+2__+1_7_7_6_6_5_0_//]	AM[05] (5,+2)	K[05]	KK[0122100]
2. MEL[(567)+1_.+1+2+17_6_//]	AM[05] (5,+2)	K[06]	KK[0211112]
3. MEL[5_6_55+1_+1_+1_+1_+2_+1_7_//]	AM[05] (5,+2)	K[07]	KK[0411314]
4. MEL[5_6_5_4_3_2_0_//]	AM[05] (6,+1)	K[02]	KK[0222212]
5. MEL[5_.43_1_.11_//]	AM[05] (6,+2)	K[01]	KK[0122100]
6. MEL[6_7_7_+3_+2_+1_0_//]	AM[05] (6,+3)	K[+1]	KK[0211112]
7. MEL[6_7_7_+3_+2_+1_0_//]	AM[05] (6,+3)	K[+1]	KK[0211112]
8. MEL[+1_+3_+2_+1_6_77+1_0_//]	AM[05] (6,+3)	K[+1]	KK[0302212]
1. MEL[+2+17_+3+267+1_//]	AM[05] (6,+3)	K[+1]	KK[0422313]
2. MEL[+2+17_+3+267+1_//]	AM[05] (6,+3)	K[+1]	KK[0422313]
3. MEL[6_7_7_+1_+2_+3_0_//]	AM[05] (6,+3)	K[+3]	KK[0111100]
4. MEL[543333432_665_5_4_3_0_//]	AM[05] (7,+2)	K[03]	KK[0521415]
5. MEL[5_6_5_4_4_4_4_1_//]	AM[06] (+1,+3)	K[01]	KK[0222212]
6. MEL[5_6_5_4_4_4_4_1_//]	AM[06] (+1,+3)	K[01]	KK[0222212]
7. MEL[-6_-3_-4_-4_-5_-5_-1_//]	AM[06] (-1,-6)	K[-1]	KK[0322313]
8. MEL[111_.12_1_-6_-4_//]	AM[06] (-4,2)	K[-4]	KK[0222212]
9. MEL[3_3_3_3_.2_1_-7_-6_-5_1_0_//]	AM[06] (-5,2)	K[01]	KK[0222122]
10. MEL[1-712-7-5_01133_2_0//]	AM[06] (-5,2)	K[02]	KK[0511434]
11. MEL[3_2_1_-7-6_-5//]	AM[06] (-5,3)	K[-5]	KK[0122100]
12. MEL[3_2_1_-7-6_-5//]	AM[06] (-5,3)	K[-5]	KK[0122100]
13. MEL[3_2_1_-7-6_-5//]	AM[06] (-5,3)	K[-5]	KK[0122100]
14. MEL[3_2_1_-7-6_-5//]	AM[06] (-5,3)	K[-5]	KK[0122100]
15. MEL[3_2_1_-7_-6-6_-5_//]	AM[06] (-5,3)	K[-5]	KK[0122100]
16. MEL[-5_1_1_1_131_-5_-5_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
17. MEL[-5_33332_2_1_-5_-5_0_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
18. MEL[-5_3_2_2_1_-5_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
19. MEL[-5_1_111_3_1_.-5-5_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
20. MEL[-5_1_1_1_3_1_-5_-5_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
21. MEL[-5_1_1_1_3_1_.-5-5_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
22. MEL[-5-51_1_1_2_3_1_.-5_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
23. MEL[-5_3_2_1_-6_-6_-5_0_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
24. MEL[-5_3_2_1_-6_-6_-5_0_//]	AM[06] (-5,3)	K[-5]	KK[0200212]
25. MEL[222_3_2_.1_-7_.-6_-6_-5_0_//]	AM[06] (-5,3)	K[-5]	KK[0222212]
26. MEL[2_.3_2_1_-7_-6_-5_0_//]	AM[06] (-5,3)	K[-5]	KK[0222212]
27. MEL[2_321-6-5_//]	AM[06] (-5,3)	K[-5]	KK[0222212]
28. MEL[2222_.2321-6-5_0//]	AM[06] (-5,3)	K[-5]	KK[0222212]
29. MEL[2222_.2321-6-5_0//]	AM[06] (-5,3)	K[-5]	KK[0222212]
30. MEL[1_111_1_1_113_11-5_//]	AM[06] (-5,3)	K[-5]	KK[0222212]
31. MEL[1_.11_3_1_.-6-5_0_//]	AM[06] (-5,3)	K[-5]	KK[0222212]
32. MEL[332_22-6_1_-7_-6_-5_0//]	AM[06] (-5,3)	K[-5]	KK[0320213]
33. MEL[3_2_1_-7_2_-5_//]	AM[06] (-5,3)	K[-5]	KK[0322313]
34. MEL[3_2_1_21-7-6-5_0_//]	AM[06] (-5,3)	K[-5]	KK[0322313]
35. MEL[32321-7-6-5//]	AM[06] (-5,3)	K[-5]	KK[0322313]
36. MEL[32321-7-6-5//]	AM[06] (-5,3)	K[-5]	KK[0322313]
37. MEL[2_1231-5_//]	AM[06] (-5,3)	K[-5]	KK[0322313]
38. MEL[-53321_-5-6_-5-5_//]	AM[06] (-5,3)	K[-5]	KK[0400212]
39. MEL[-5_3_2_1_1_2_3_2_-5_-5_//]	AM[06] (-5,3)	K[-5]	KK[0400214]

Figure 5.

#### 4 Results. Interpretation of classified folksong phrases

In the section 4.1 the structure of a catalogue of classified folksong phrases is presented. In the section 4.2 the results of this classification are illuminated. The section 4.3 briefly mentions a second study from the referenced work about formal and statistical aspects in Luxemburgish folksongs.

## 4.1 The Catalogue of Folksong Phrases

**4.1.1** After sorting by Kedit, the first example shows the normal case, many non-similar phrases. Except for the first three lines most KEY[Rf columns are not successively numbered or random.

```

1. KEY[Rf0120 08 G 2/4 ] MEL[-5222 123_ //]
2. KEY[Rf0121 16 G 2/4 ] MEL[-5_.22_2_1_2_3_ //]
3. KEY[Rf0122 08 G 2/4 ] MEL[-5_ -5_2_ 2_2_ 2212 3_ //]
4. KEY[Rf0084 08 G 6/8 ] MEL[-5_ 2222-52 3_.0_ //BBB
5. KEY[Rf0108 16 G 2/4 ] MEL[-5_ 1_-.51_2_ 3_. //]
6. KEY[Rf0118 16 G 4/4 ] MEL[-5-5-5-5-5_ 1_1_2_-5_ 3_. //BB
7. KEY[Rf0130 16 G 4/4 ] MEL[-5_ 1_112_221_-6-6-5_ 1_2_3_0_ //
8. KEY[Rf0131 16 G 2/4 ] MEL[-5_ 1_1_112_ 1-7-6_-5_ 1_2_3_0_ //]
9. KEY[Rf1995 16 G 2/4 ] MEL[-5_ 1_1_1_1_ -7_1_2_-5_ 2_2_1_2_ 3_0_ //]BB
10. KEY[Rf0227 08 G 4/4 ] MEL[-5_ 111_.232_ 1_0_ //]
11. KEY[Rf0278 08 G 4/4 ] MEL[-5_ -5_1_1_3_ 3_212_ //]
12. KEY[Rf2623 08 G 4/4 ] MEL[11_ 6_6_6_6_ 55553_ //]
13. KEY[Rf2691 08 G 4/4 ] MEL[1_ 55555_35_ 5_565_0_ //]
14. KEY[Rf2347 16 G 4/4 ] MEL[-5_-.5_ -5_3_.33_2_3_ 2_1_-6_-5_ //]
15. KEY[Rf2629 08 G 4/4 ] MEL[1_ 1_6_6_6_6_ 6_543_ //]
16. KEY[Rf0179 08 G 4/4 ] MEL[-5_ 3_3_2_2_ 1111-5_ //BB
17. KEY[Rf2340 08 G 4/4 ] MEL[-5_ 3_1_-5-5_ -6_-5_ //]
18. KEY[Rf2208 16 G 2/4 ] MEL[3b_3b_4_4_ 3b_-6b_0_ 3b_3b_4_4_ 3b_1_0_ //]
19. KEY[Rf3304 08 G 2/4 ] MEL[3b_14_ 3b-7b-6b4_ 3b2b1_ //]
20. KEY[Rf3058 16 G 4/4 ] MEL[5_ 6_5_4_4_4_4_ 1_0_ //]
21. KEY[Rf3132 08 G 4/4 ] MEL[13_ 5_.65_4_ 3_.21_ //BB
22. KEY[Rf1455 08 G 4/4 ] MEL[-7b_ 1_2_3b212_ 3b_5_4_3b_ 2_ 1_0_. //]
23. KEY[Rf1442 16 G 2/4 ] MEL[5_ 1_2_3b_2_ 1_-7b_1_ //]BB

```

KEY[Rf – the sequence of the phrase in the definitive catalogue

Figure 6: Examples of numerical sorting<sup>8</sup>

**4.1.2** Figure 7 shows the result of numerical sorting illustrating that the numerical sorting and the definitive form of the catalogue are rather close.

```

1. KEY[Rf2636 08 G 2/4 ] MEL[1355 5_6_ 5_44 4_ //]
2. KEY[Rf2643 16 G 2/4 ] MEL[1_3_ 5_5_5_ 5_6_ 5_.44_4_ 4_ //]
3. KEY[Rf2644 16 G 2/4 ] MEL[1_3_ 5_5_5_ 5_6_5_ 5_.44_4_ 4_ //]
4. KEY[Rf2645 08 G 4/4 ] MEL[13_ 5_5_5_65_ 5_4_4_ //]
5. KEY[Rf2647 08 G 4/4 ] MEL[134_ 5_.55565_ 5_4_0_ //]
6. KEY[Rf2649 16 G 6/8 ] MEL[13_ 5_.55_5_.65_ 5_.44_4_0_ //]
7. KEY[Rf2650 16 G 6/8 ] MEL[13_ 5_.55_5_6_5_ 5_4_4_4_ //]
8. KEY[Rf2615 16 G 2/4 ] MEL[1_3_ 5_5_6_ 5_5_ 5_4_4_3_ 4_ //]
9. KEY[Rf2648 08 G 4/4 ] MEL[13_ 5_5_5_65_ 54434_ //]
10. KEY[Rf2652 08 G 3/4 ] MEL[32_ 1_.365_ 5_4_ //]
11. KEY[Rf2651 08 G 3/4 ] MEL[1_ 135_5_ 65544_ 65544_ //]
12. KEY[Rf2655 16 G 3/4 ] MEL[1_3_ 5_.3_6_5_ 5_4_ //]
13. KEY[Rf2656 16 G 3/4 ] MEL[1_3_ 5_.3_6_5_ 5_4_ //]

```

<sup>8</sup> Sagrillo, volume 1, p. 138

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14. KEY[Rf2637 16 G 4/4 ] MEL[1_2_ 3_.33_3_3_1_6_.5 5_4_4_0_ //BB
15. KEY[Rf2638 16 G 4/4 ] MEL[1_2_ 3_.33_3_3_1_6_.5 5_4_4_0_ //BB
16. KEY[Rf2667 08 G 3/4 ] MEL[11_6_6_ 655_ //
17. KEY[Rf2668 16 G 3/8 ] MEL[1_1_ 1_1_6_ 6_5_5_ 5_ . //
18. KEY[Rf2669 08 G 3/4 ] MEL[11_6_6_66_ 6_6_6_ 5_ . ^_0_ //
19. KEY[Rf2670 08 G 3/4 ] MEL[11_6_.66_ 655_ //
20. KEY[Rf2671 08 G 3/4 ] MEL[11_6_.66_ 655_ //
21. KEY[Rf2672 08 G 3/4 ] MEL[11_6_.66_ 655_ //
22. KEY[Rf2675 16 G 6/8 ] MEL[1_ 6_6_666_6_6_ 6_5_5_5_ //
23. KEY[Rf2687 16 G 2/4 ] MEL[1_ 5_5_6_6_ 5_0_ //]
24. KEY[Rf2688 16 G 2/4 ] MEL[1_ 5_5_6_6_ 5_0_ //]
25. KEY[Rf2696 08 G 2/4 ] MEL[13_ 5566_ 55_ //]
26. KEY[Rf2697 08 G 2/4 ] MEL[1355_ 6655_ //]
27. KEY[Rf2698 16 G 3/4 ] MEL[1_.3_ 5_5_5_6_6_ 5_0_ //
28. KEY[Rf2699 08 G 3/4 ] MEL[13_ 5_5_66_ 5_5_ //
29. KEY[Rf2700 16 G 3/4 ] MEL[1_.3_ 5_.55_.56_.6_ 5_5_ //
30. KEY[Rf2705 08 G 6/8 ] MEL[111333_ 5565_0_ //
31. KEY[Rf2715 08 G 6/8 ] MEL[111333_ 5565_0_ //
32. KEY[Rf2716 08 G 6/8 ] MEL[111333_ 5_65_0_ //
33. KEY[Rf2719 08 G 3/4 ] MEL[1_1_12_ 3_3_3_ 5_6_ 5_ //
34. KEY[Rf2722 16 G 4/4 ] MEL[1_1_ 1_.2_3_4_4_ 5_.6_5_ //
35. KEY[Rf2727 16 G 2/4 ] MEL[1_123_45_ 6_6_5_0_ //]
36. KEY[Rf2729 16 G 3/8 ] MEL[12_ 3_33_ 3_4_5_ 6_5_ //
37. KEY[Rf2730 16 G 2/4 ] MEL[1_12_34_ 6_6_5_ //]
38. KEY[Rf2731 08 G 4/4 ] MEL[12_ 3_0_46_ 5_0_ //

```

Figure 7<sup>9</sup>

**4.1.3** Figure 8 shows a situation, where sorting by KEdit leads to a definitive extract of the catalogue. No further manual classifying needs to be made. This can be seen by the successive KEY[Rf numbers.

```

KEY[Rf2282 08 G 6/8 ] MEL[1_ 1_11_-5_ 3_11_ //
KEY[Rf2283 08 G 6/8 ] MEL[1_ 1_11_-5_ 3_11_ //
KEY[Rf2284 08 G 3/4 ] MEL[1_ 1_-5_33_ 3_1_ //
KEY[Rf2285 08 G 3/4 ] MEL[1_ 1_-5_3_ 3_1_ //
KEY[Rf2286 08 G 3/4 ] MEL[1_ 1_-5_3_ 3_1_0_ //
KEY[Rf2287 08 G 3/4 ] MEL[1_ 1_-5_3_ 3_1_ //
KEY[Rf2288 16 G 3/4 ] MEL[1_.1_ 1_-5_3_.3_ 3_1_ //
KEY[Rf2289 16 G 4/4 ] MEL[1_1_ 1_-5_.3_3_3_ 3_1_1_.0_ //
KEY[Rf2290 08 G 3/4 ] MEL[1_1_ 1_-5_3_ 3_1_ //
KEY[Rf2291 16 G 3/4 ] MEL[1_1_ 1_-5_-5_1_2_ 3_1_1_ //
KEY[Rf2292 08 G 2/4 ] MEL[1_11_ 1_-53_ 3_33_ 3_1_ //]

```

Figure 8<sup>10</sup>

## 4.2 Interpretation of the Catalogue

The following explanation of the melodic course in Luxemburgish folksongs can of course not be exhaustive. Nevertheless the main characteristics will be explained.

### 4.2.1 phrases with an ending character<sup>11</sup>

#### 4.2.1.1 at the end of a song

<sup>9</sup> Sagrillo, volume 1, p. 137

<sup>10</sup> Sagrillo, volume 1, p. 136

<sup>11</sup> 148-155

The most typical phrase with the leading tone before the tonic at the end of a song.

Rf0963 Kl180 06



Figure 9

#### 4.2.1.2 inside a song

A phrase with ending character at the end of the third phrase of a four phrase song

T0441 Schifflein, Schifflein



Figure 10

#### 4.2.2 the leading tone (seventh degree) and its significance<sup>12</sup>

##### 4.2.2.1 the leading tone inside the phrase

It exists in different forms:

the leading tone alternating with the tonic: 1-71

extension of the formula 1-71: 21-7-6-71

the leading tone rotating with the sixth degree: -6-71-6

the leading tone as seventh degree without leading function: 6765

the leading tone inside a ascending melodic line: -5-6-7123

The leading tone is accentuated in the third and the last phrase of the following song as the highest tone in the melodic course. The high tonic at the end of the third phrase has no effect on the melodic progression.

<sup>12</sup> 156-175

K1089 Einst lebt ich so glücklich! (1-41), S. 106

Einst - lebt ich so glück - lich, einst - lebt ich so froh!

In - ei - ner klei - nen Hüt - te,

Ge - dek - ket mit Stroh,

In - ei - ner klei - nen Hüt - te,

Ge - dek - ket mit Stroh.

Figure 11

#### 4.2.2.2 the leading tone at the end of the phrase

The leading tone as last tone of a phrase

Rf3235 T0208 02

Figure 12

and even as ending tone of an complete song

T0202 Die Erscheinung auf dem Kirchhof (57),

Zür - net nicht, ihr nächt - lich to - ten Hai - ne,

Schrek - ket nicht, ihr mor - schen To - ten - bei - ne,

Wenn ich euch -, wenn ich euch -, wenn ich euch -, wenn ich euch -,

Figure 13



### 4.2.3 triad phrases<sup>13</sup>

Triad phrases form a very important and large part of the catalogue. Most songs make use of the main triad (135) their appearance is very varied, suborder triads are not often used. The following song is constructed largely using triads.

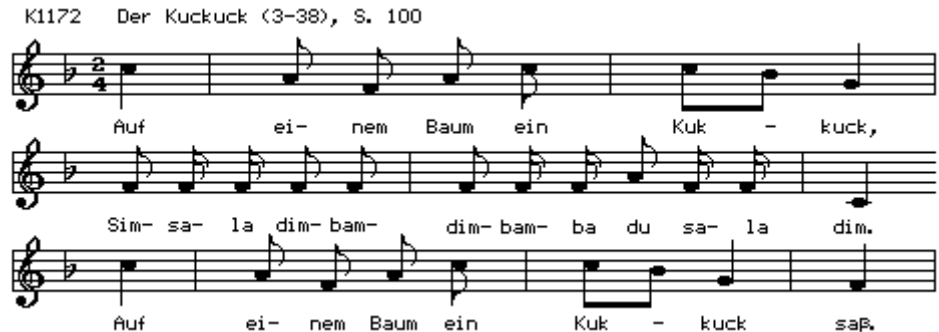


Figure 14

Three different triad figures are predominant:

Triads at the beginning of the phrase are numerous and various. They mostly commence without an upbeat.

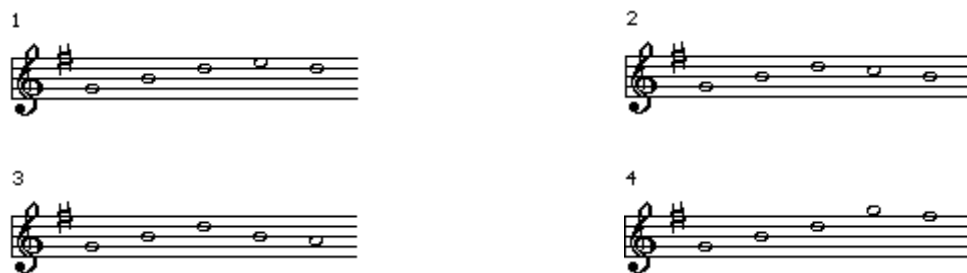


Figure 15

Frequent types of triads at the beginning of phrases with upbeat: they often begin with the lower fifth degree.



Figure 16

Triads also occur inside phrases. In this case they begin and end with one or more non-triad tones. Triads at the end of phrases consequently are preceded by one or more non-triad tones.

4.2.4 The phrase type 12345/67+165<sup>14</sup> is a characteristic for the folksongs of Luxembourg. It can exist together as one long phrase or as two separated, but immediately following short phrases, with or without the lower fifth degree as an upbeat.

<sup>13</sup> 176-204

<sup>14</sup> Sagrillo, volume 1, p. 205-221

Rf 2854 R0056 01



Figure 17

Well-known examples; the German folksongs: *Fuchs, du hast die Gans gestohlen* or *Alle meine Entchen* or the following Luxembourg folksong from a traditional procession.

T0451 Adam hatte sieben Söhne (261), S. 559



Figure 18

The short phrase 12345 often exists alone without 67+165, this one being logically anticipated by 12345. This subsequent phrase can never be found at the beginning of a song, but sometimes it can be preceded by a different opening.

T0140 Die Jüdin und der Schreiber (22a),



Figure 19

The sequence 1234565 with the sixth degree as culminating tone is a further intermediate variant.

Rf 2722 T0169 01



Figure 20

4.2.5 About 10% of the phrases have limited ranges<sup>15</sup>, i.e. ranges of a major third or less. The question to be answered is, whether phrases of this kind are autonomous or if they are elements of a larger melodious correlation.

4.2.5.1 The next song starts with a phrase of limited range. It is independent – it ends with the tonic – but can be considered as the starting point of the melodic progression.

K1081 Es fängt ein neues Frühjahr an! (1-33), S. 87

Es fängt ein neu- es Früh- jahr an!  
 Es fängt ein neu- es - Früh- jahr an  
 Und al- les fängt zu blü- hen an.

Figure 21

4.2.5.2 In contrast to this the final phrase of the following song is to be considered as a brief concluding annex.

T0336 Abschied vom Liebchen (163), S. 357

Jetzt rei- sen wir zum Tor hin- aus, a- de,  
 Jetzt rei- sen wir zum Tor hin- aus, a- de,  
 Jetzt rei- sen wir zum Tor hin- aus  
 Und mein Schatz der schaut zum Fen- ster he- raus,  
 A- de, a- de, a- de!

Figure 22

4.2.6 The melodic rotation 565<sup>16</sup>

d - e - d

FOR565

Figure 23

This melodic sequence 565 is called a rotation, because in most cases the melody turns within these limits of tone, and the average range of the phrases does not exceed a sixth.

<sup>15</sup> Sagrillo, volume 1, p. 222-228

<sup>16</sup> Sagrillo, volume 1, p. 229-246

The next chart illustrates that the melodic rotation 5-65 is most important in comparison with other possibilities of tone sequences ?-65.

Sequence	Occurrence
165	126
265	40
365	58
465	148
<b>565</b>	<b>420</b>
765	327

Figure 24

4.2.6.1 In the folksongs of Luxembourg four types of the melodic rotation 565 can be found, the melodic rotation standing alone in the phrase.

Song T0372, first phrase



Figure 25

the melodic rotation as upbeat or at the beginning of the phrase.

Song T0203, first phrase

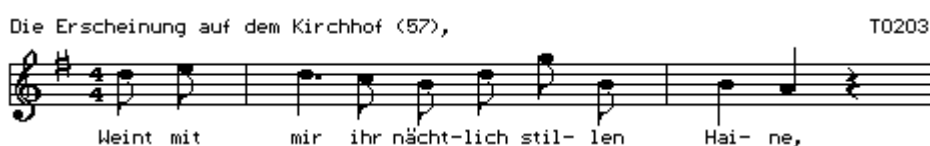


Figure 26

the melodic rotation 565 inside the phrase

Song K1130, second and third phrase



Figure 27

and the melodic phrase at the end of the phrase

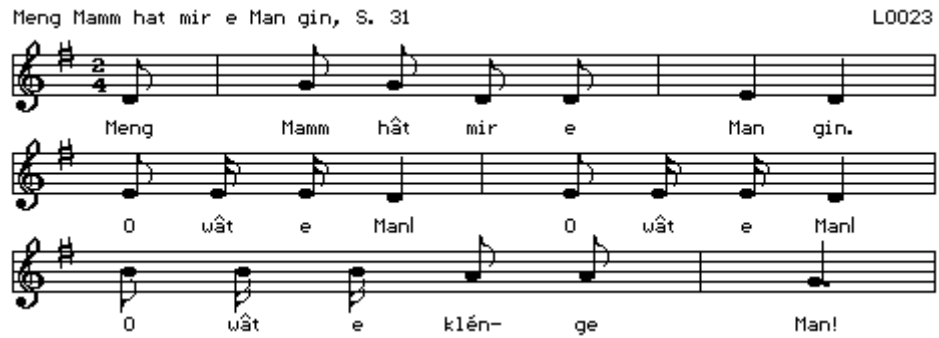


Figure 28

4.2.6.2 There exist multiple prolongations of the tone sequence 565. The next chart proves that tone connections with the sequence 5-65, i.e. beginning with the fifth degree are the most significant.

Tone Sequences	Occurrence
56543	103
6543	147
<b>total</b>	<b>250</b>
5653	67
653	95
<b>total</b>	<b>162</b>
56542	37
6542	39
<b>total</b>	<b>76</b>
56532	7
6532	2
<b>total</b>	<b>9</b>

Figure 29

### 4.3 Interpretation of the Formal Structures of Luxemburgish Folksongs

In the interpretation of the melodic courses formal aspects were deliberately disregarded. In a further chapter from the reference books<sup>17</sup>, the relationship between phrases, i.e. the formal aspect, is taken into account. The form features FOT (form of pitch) and FOR (form of rhythm) of ESAC are used separately. For that reason the statements about form refer either to rhythmical or to pitch characteristics. Statements about a general form, combining rhythmical and pitch aspects cannot be assumed, because ESAC software does not support this alternative. Normally the determination of musical form depends on subjective evaluation. Attempts of interpretation with objective, rational or even mathematical computer programmes mostly lead in a blind alley.

In contrast to this, the statistical results of the studies analysing intervals, tone degrees, rhythms and ending tones furnished by the software package of ESAC<sup>18</sup> are precise and satisfying.

<sup>17</sup> Sagrillo, volume 1, p. 247-283

<sup>18</sup> Sagrillo, volume 1, p. 284-297

## **5 Future**

The reference books work on classifying folksong phrases of one region – Luxemburg – and give a broad knowledge about the individuality of Luxembourgian melodies. It would be very instructive to compare the musical language of folksongs of further regions among themselves in order to find out idiomatic particularities. Requirements: the folksongs must be comparable, and the data have to be prepared uniformly.<sup>19</sup>

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<sup>19</sup> Sagrillo, volume 1, p. 315-317.